

and relaxation. The ecclesiastics tolerated these outbursts, perhaps because they saw that the lines could not be drawn tightly without such relaxation. From the eleventh century the ecclesiastics opposed any automatic figure. They construed the making of such a figure as an attempt to call the saints, etc., to life again. The skill employed also seemed to them like sorcery.¹

" There was not an ecumenic, national, or diocesan council in whose canons may not be found severe and peremptory reproofs of all sorts and qualities of drama, of actors, and of those who run to see plays." ² This became the orthodox attitude of the church to the theater. There were complaints of the attendance of clerics and people at theatrical exhibitions until the tenth century. Then they cease because the church ceremonies were more interesting and better done.³ The Christian drama reached the height of its hieratic development between the ninth and twelfth centuries.⁴

651. Hrotsvitha. Klein⁵ puts as the next important literary work of dramatic composition after the *Pseudo-Querolus* the works of the nun Hrotsvitha. In the tenth century she wrote six comedies in Latin, in imitation of Terence, her purpose being to show the superiority of the conventual conception of love to the worldly theory, and of religious passion to erotic passion. In the introduction she apologizes for her realistic descriptions of erotic passion, which she says was necessary for the argument implicit in her plays. She introduces God as a character, and miracles as a means of bringing about the denouement at which she wants to arrive. It became the custom in mediaeval drama to reach, by introducing a

miracle, the moral
result which current dogma required.⁶
The situations and
intrigue are generally very unedifying. To our
taste the plays
seem very unfit to be acted by nuns before nuns.
652. Jongleurs. Processions. In the eleventh
century abbeys
and cathedrals were built. At the beginning of
the century the

¹ Magnin, *Marionettes*, 58.

² D'Ancona, *Origini del teatro in Italia*, I, 12.

⁸ *Ibid.*, I, 49.

* Magnin, *Origines du Thedtre
Moderne*, XXV

⁸ *Gesch. de\$ Dramas*, III, 646. ⁶ Magnin, *Theatre de
Hrotsvitha*.